THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 336. Thursday, Dec. 12, 1822. Price 1d.

COVENT GARDEN.

Mr. SHIEL's new Tragedy, entitled *The Huguenot*, was represented last night, for the first time, and was received throughout, and at the close, with the most distinguished approbation. We shall content ourselves at present with detailing the Plot, and with stating in general terms that the language is highly appropriate to the business of the scene: possessing much energy and beauty; and that the effect of the whole Piece, although it has some few defects, is of a nature to interest the feelings in an eminent degree. No remarks of ours can do justice to the acting of Mr. MACREADY: and Miss F. H. KELLY most ably sustained the reputation she has earned by her *Juliet*. Mr. BARTLEY, Mr. ABBOTT, Mr. YATES, Mr. BAKER, Mr. CHAPMAN, and Mrs. VINING, also, filled their respective parts with very adequate effect.

The following is the *Story* of this drama, and which we have heard is founded on a real event that occurred in France—The Scene is laid at Orleans: and the period is that of the struggles of the *Huguenots*.

Count Romont, a gentleman of ancient family has, by adverse circumstances, become empoverished and dependant on the favor of the *Duke de Montville*, who commands at Orleans, whither *Romont*, accompanied by his only child, *Margaret*, a lovely girl, follows him. The Duke becomes enamoured of Margaret, and offers her his hand—her father leaves her to her own decision—she, distracted at the thoughts of seeing her parent in a prison, gives a painful consent. But her heart has been long devoted to another—yet hopless in its affection. The *Count Adolphus de Polignac*, a distinguished Huguenot, had loved her, and she had returned his love: but he had suddenly withdrawn himself, and written to her an eternal and tender farewell, without stating the cause. Abandoned by the man she adored, and unable to withstand the picture her father lays before her of his embarrassments, she is, at the commencement of the piece, preparing for that sacrifice at the altar which would restore his fortunes. In the meantime, the events of *Adolphus de Polignac's* life, amidst the contentions of the times, have been fatally disastrous. He has been taken into custody on his own confession of having committed *Murder*, and is cast amongst the Convicts at Orleans, who are under the charge of *Lormont*. This man's child having been courageously saved from destruction by Adolphus, he is permitted to enjoy a con-

siderable share of freedom, but retaining the *badge* of his crime. A Priest, the worthy *La Roche*, intimately connected with *Romont* and his daughter, accidentally meets the unhappy Adolphus near the house of Romont, from whence the voice and music of Margaret strike with familiar sound on the Convict's ear, and his love for her is unguardedly divulged to *La Roche*, who determines instantly to take the most effectual measures to sever this blood-stained man from all chance of meeting Margaret. In this, however, he does not succeed—for at the Chapel where the wretched girl has been urged to unite herself to Montville, the distracted Convict, disguised, rushes in before the ceremony is complete, and addresses the woman he cannot cease to love, but dares not make himself known to. The Duke, indignant at this interruption, orders the stranger to be seized, and his mask and mantle being torn off in the scuffle, discovers him in the Convict-dress with the badge of guilt on his sleeve. Margaret swoons at the sight, and is borne off, whilst the Convict is dragged to his prison, and orders are given for his immediate execution. The offended Duke abandons Romont to his evil fortunes; and the latter in despair leaves his daughter an unprotected wanderer, after he finds his last effort fail to alienate her from Adolphus, by proving his criminality thro' the horror-struck, Convict's silence, when called on to say, if he can, that he is *innocent*.

As the unhappy man is led to execution, his aged and blind father, who had been conducted to Orleans, falls to the ground in a swoon, overcome by fatigue, and impedes the way. Adolphus perceives and embraces him with ardent affection; yet, on his recovery, avoids to declare himself his son, and is alarmed at the old man's possibly learning his situation. Nature, however, breaks through his caution—the father recognises his son, and fainting with joy, is placed in the care of *La Roche*, whilst Adolphus in hurried off to the fatal spot. There, after bidding an everlasting adieu to the half-frantic Margaret—who, wildly says, as she tenderly embraces him, that she does not love him—and just as he is ascending the scaffold, *La Roche* rushes in, and declares that the senior de Polignac hath with his dying breath, avowed his own hand to have given the death-blow for which his son had voluntarily denounced himself. Adolphus relieved from the pious sacrifice he was about to make for his parent, calls on his Margaret, and with convulsive joy exclaims, that he can *now* say he *is innocent*, and she sinks in his fond embrace, amidst the admiration of all, including even *Montville* himself.

Mr. Fawcett, we were very sorry to learn, has met with an accident. Mr. Comer took his part in *The London Hermit*. The House was very full.

DRURY-LANE.

The Performance of *Venice Preserved*, last night, was received by a crowded audience with delight.

Printed by E. Thomas, Denmark Court, Exet r 'Change, Strand.

New Theatre Royal, Drury Lane.

This Evening will be performed the Opera of

ARTAXERXES.

Artaxerxes, Madame VESTRIS,
Arbaces, Mr. BRAHAM,
Artabanes, Mr HORN, Rimenes Mr. WILLMOTT,
Mandane, Mrs. AUSTIN, Semira, Miss POVEY,

After which, Foote's Farce of

THE LIAR.

Young Wilding, Mr. ELLISTON,
Old Wilding, Mr. POWELL,
Sir James Elliott, Mr. THOMPSON,
Papillion, Mr. GATTIE,
John, Mr. Willmott, William, Mr. Turnour, Robert, Mr. Seymour,
Waiter, Mr. Randall.
Miss Godfrey, Miss SMITHSON.
Miss Grantham, Mrs ORGER,
Kitty, Mrs. HARLOWE,

To which will be added, a new Divertisement, called The

Halt of the Caravan.

Including the National Dances of
THE PAS RUSSE—THE SPANISH BOLERO,
A Hornpipe A L'Anglaise—and a Grand Asiatic Pas De Deux.
The Characters by Mr. and Mrs. OSCAR BYRNE,
Mr. and Mrs. NOBLE, and Miss TREE.
Travellers, &c. Messrs. Willmott, Hope, Gouiret, Mathews, Turnour.
Messdms. Smith, E. Smith, Valancy, Gibbon, E. Gibbon, &c.

To conclude with, (for 5he 4th. time) a new Farce, called

Old and Young.

Mr. Wilton, Mr. TERRY, Charles Mowbray, Mr. MERCER,
Peter, Mr. KNIGHT, William, Mr. HAYES,
Peggy, Mrs. ORGER,
Matilda Mowbray, a Child, (assuming the Children's Characters of
Master Hector Mowbray, Master Gobbleton Mowbray, Master
Poppington Mowbray) Miss CLARA FISHER.

To-morrow, Othello, with the Divertisement, and Monsieur Tonson.

XUM

Theatre Royal, Covent Garden,

This Evening will be acted (2nd time) a New Tragedy, called

The Huguenot.

With New Scenes, Dresses and Decorations.

The Melody in the 1st. Act, and the Hymn in the 3rd.

Composed by *Mr. REEVE.*

Principal Characters by

Mr YATES, Mr. BARTLEY,
Mr. MACREADY.
Mr. CHAPMAN, Mr. MEARS, Mr. HORREBOW
Mr. ABBOTT, Mr. BAKER,
Officers, Mess. Austin, Collet, Grant, Heath, &c.
Miss F. H. KELLY,
Mrs. VINING. Miss BEAUMONT.

THE CHORUS by Messrs. Crumpton, Dumbleton, George, Goulden, Guichard, Henry, Ley, Norris, G. Pyne, Sherriff, Smithson, Watts.

Messdms. Appleton, Barnett, Boden, Chipp, Coates, E. Dunn, Gifford, Green, Grimaldi, Henry, Hodson, Louis, Mears, Parsloe.

The Prologue to be Spoken by Mr. CONNOR.

With, 18th. time, a New Piece, in one act, called

The Irish Tutor.

The Characters by, *Mess. Connor, Comer, Chapman, Hunt, Miss Love,* and *Miss J. Scott.*

To which will be added, the musical Farce of

No Song, No Supper.

Robin, Mr. T. P. COOKE,
Frederick, Mr. PYNE, Crop, Mr. TAYLOR,
Endless, Mr. MEADOWS,
Thomas, Mr. KING, William, Mr. J. ISAACS,
Lousia, Miss BEAUMONT,
Nelly, Mrs. STERLING, Dorothy, Miss LOVE,
Margaretta, Miss M. TREE,

To-morrow, The Huguenot, and The London Hermit.